

CU1033 O COME, ALL YE FAITHFUL

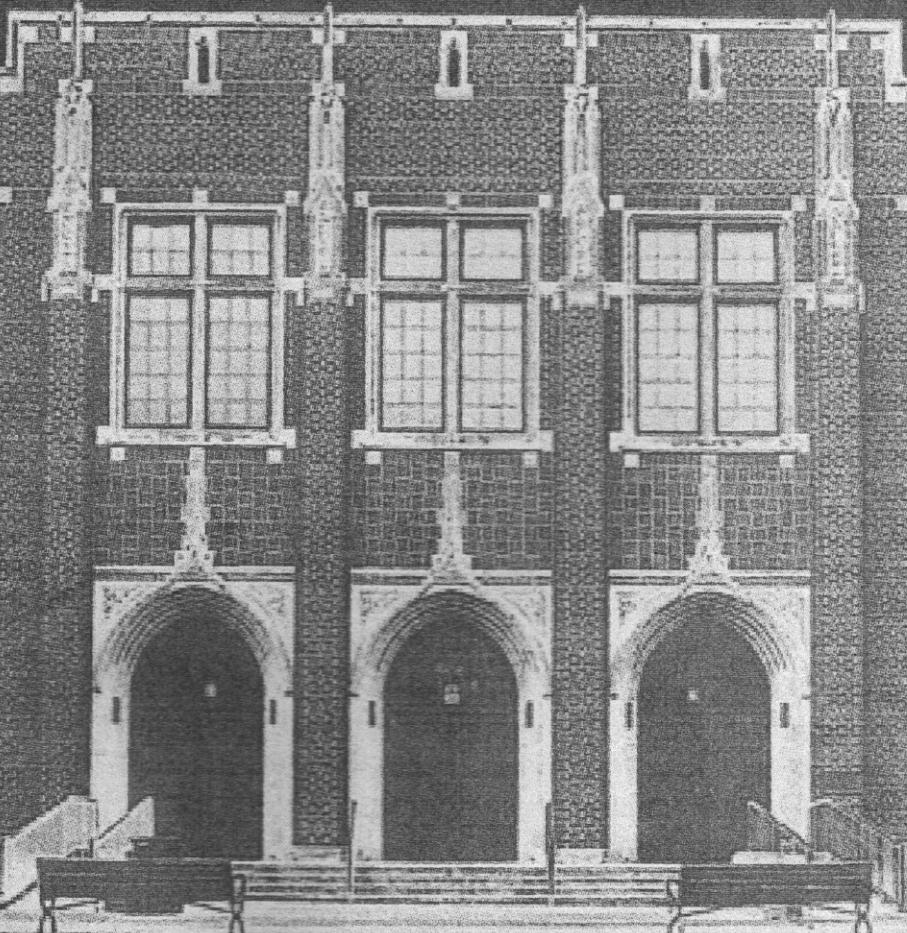
Dan Forrest

TTBB

\$2.25

# CAPITAL UNIVERSITY CHORAL SERIES

CRAIG COURTNEY LYNDA HASSELER  
EDITORS



O COME,  
ALL YE FAITHFUL

ADAPTED FOR TTBB BY

DAN FORREST

## *From the Editor:*

One of the most difficult approaches to arranging involves basing a work entirely on the concept of accumulation. As the music continues, it constantly gathers elements – texture, dynamics, tessitura, layers and forces – so as to create one long *crescendo*. Ravel's *Bolero* is perhaps the most famous example of this. The actual melodic and rhythmic content stays relatively the same so that the challenge lies in keeping the listener engaged for the entire piece. The energy and excitement must never let up.

In rehearsal, care should be taken that the vocal lines are *legato* but perfectly in time. There is no breathing room in the accompaniment to accommodate late vocal entrances or sluggish releases. Another challenge lies in the pacing of dynamics. This ensures that the choir and accompanists save their fullest dynamic for the end, resulting in a gloriously exciting climax. – Craig Courtney

## *From the Arranger:*

I've long loved *O Come, All Ye Faithful*, both for the shape of its melody (with its predominant stepwise motion balanced by such glorious and well-placed leaps) and for the exalted language with which it describes the Nativity. A few years ago, I wrote a concert piece in Latin, *Venite Adoremus*, based on fragments of the tune; but as time went on, it became apparent that I wasn't finished with the song yet. There were still possibilities waiting to be explored.

This new setting lets the original chant-like melody float above a relentlessly energetic accompaniment, full of boundless energy. It portrays the indescribable joy of the faithful as they gather "this happy morning", to greet their newborn King. As a whole, the piece grows in energy and intensity from start to finish. The gathering of people of all nations and walks of life is achieved by the piece's progression through a variety of voicings, registers, timbres, keys, and textures. I envision the host of worshippers reaching the manger and fully encircling it at the imitative section in measures 65-72; the throng then joins as one in adoration and praise from measure 73 to the end.

(Note: the sense of gathering in this piece may make it effective as a processional.)

– Dan Forrest

*TTBB version commissioned by the Singing Men of Arkansas,  
Michael J. Bedford, Music Director*

# O Come, All Ye Faithful

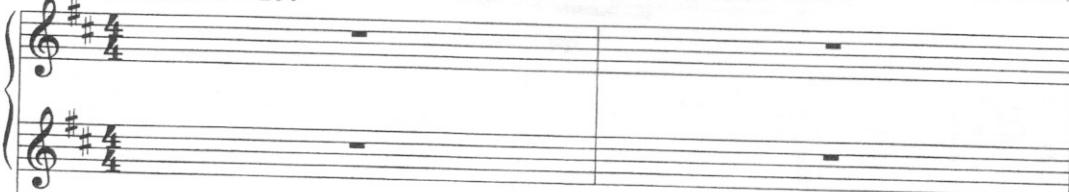
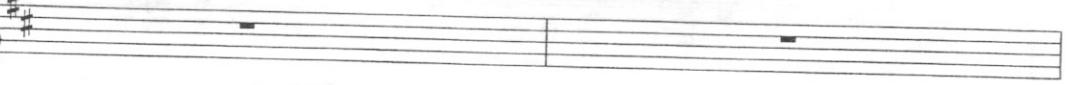
For TTBB Choir,\* Piano duet, and optional String Quartet\*\* or Orchestra\*\*\* \*\*\*\*

Latin hymn, attr. John Francis Wade  
Tr. Frederick Oakley

ADESTE FIDELES  
John Francis Wade  
Arr. DAN FORREST  
(ASCAP)

Con brio  $\text{♩} = 104$

*molto marcato, with energy and eager anticipation*

Primo {  
  
Secondo {  
  
  
I {  
  
  
II {  


Basses and Baritones *mp legato*

\* Also available for SATB (CU1011) or SSAA (CU1032) choir.

\*\* Score and parts for string quartet (CU1033A) are available for purchase.

\*\*\* Score and parts for full orchestra (CU1033B) are available for purchase.

\*\*\*\* Piano duet and string quartet performance/accompaniment compact disc (CU1033CD) are available for purchase.

4

come, all ye faith - ful,

II *mp*

5 6

This page contains two staves of music for bassoon and piano. The top staff shows the bassoon playing sustained notes and eighth-note patterns. The bottom staff shows the piano playing eighth-note chords. Measure 5 starts with a sustained note followed by eighth-note pairs. Measure 6 begins with a sustained note followed by eighth-note pairs.

joy - ful and tri - um - phant, O

7 8

This page continues the musical score. The bassoon part consists of sustained notes and eighth-note patterns. The piano part features eighth-note chords. Measure 7 starts with a sustained note followed by eighth-note pairs. Measure 8 begins with a sustained note followed by eighth-note pairs.

come ye, O come ye to

9 10

This page continues the musical score. The bassoon part consists of sustained notes and eighth-note patterns. The piano part features eighth-note chords. Measure 9 starts with a sustained note followed by eighth-note pairs. Measure 10 begins with a sustained note followed by eighth-note pairs.

Beth le - hem.

mf

11 12

This page concludes the musical score. The bassoon part consists of sustained notes and eighth-note patterns. The piano part features eighth-note chords. Measure 11 starts with a sustained note followed by eighth-note pairs. Measure 12 begins with a sustained note followed by eighth-note pairs.

Tenors 1 - 2 unis.

*mf*Basses and Baritones *unis.*

Come

and

be

13

14

hold — Him, born the King of an — gels, O

15

*legato*

16

17

come let us a - dore Him, O come let us a -

18

19

20

dore

—

Him, O

—

come

let

us

a -

dore

—

Him,

21

22

23

*unis.*

Christ \_\_\_\_\_ the Lord.

I

II

24

25

*mp*

Tenors 1-2

Basses and Baritones

*mf*

Sing, choirs of

*mf*

Sing, choirs of

*mf* (R.H. over)

26

27

an - gels, sing in ex - al -  
an - gels, sing in ex - al -

28 29

*unis.*

ta - tion! Sing, all ye  
ta - tion! Sing, all ye

30 31

ci - ti - zens of heav'n a - bove.

ci - ti - zens of heav'n a - bove.

32      33      34

*mf* — with strength      unis.

Glo - ry to God, all glo - ry in the

*mf* — with strength      Glo - ry to God, all glo - ry in the

*legato*

35      36      37

*p*

unis.

high - est. O come, let us a - dore Him,

unis. *mp*

high - est. O

38      39      40

*mf*

a - dore Him, O come, let us a -

*mf* unis.

come, let us a - dore Him, O come, let us a -

*mf*

41      42      43

8

dore                    Him, \_\_\_\_\_ Christ \_\_\_\_\_ the Lord!

dore                    Him, \_\_\_\_\_ Christ \_\_\_\_\_ the Lord!

mf

44 45 46

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes from one flat to one sharp at measure 46. The music consists of eighth and sixteenth note patterns. The lyrics 'dore' and 'Him, \_\_\_\_\_ Christ \_\_\_\_\_ the Lord!' are written below the notes. Measure numbers 44, 45, and 46 are indicated at the bottom of the page.

8

mf

47 48

This page continues the musical score from the previous page. It features two staves of music. The top staff begins with a rest followed by a dynamic marking 'mf'. The bottom staff starts with a bass clef and a key signature of one sharp. Measures 47 and 48 are shown, with measure 48 ending on a repeat sign.

49                    50

con Ped.

*f* - with confidence and joy

Yea, Lord, we greet Thee,

unis. *f* with confidence and joy

Yea, Lord, we greet Thee,

*f marcato*

51                    52

Ped. sparingly

born      hap - py      morn      -      ing,

born      this      hap - py      morn      -      ing,

53

Je      sus,      to      Thee      be      all

*unis.*

55

glo - ry giv'n! \_\_\_\_\_  
 glo - ry giv'n! \_\_\_\_\_

57

58

ff

Word of the  
 unis.  
 Word of the

ff

59

ff

Fa - ther, \_\_\_\_\_ Now in flesh ap -

Fa - ther, \_\_\_\_\_ Now in flesh ap -

61

62

pear - ing!

pear - ing!

*mf legato*

*f*

63

64



A handwritten musical score page featuring three vocal parts (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts are written on treble clef staves, while the piano part is on a bass clef staff.

The vocal parts sing the following lyrics:

- Soprano: dore, \_\_\_\_\_ O
- Alto: come let us a - dore \_\_\_\_\_
- Tenor: f *legato* O come let us a -
- Bass: Him, \_\_\_\_\_ a -

The piano accompaniment consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand. Measure numbers 67 and 68 are indicated at the bottom of the page.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of six systems of music. The top three systems feature vocal parts with lyrics: "come, let us a - dore", "Him, O come, a -", and "dore, a - dore, O". The bottom system shows a basso continuo part with a bass staff and a continuo staff with a bassoon-like instrument. The bass staff includes dynamic markings like *f* and measure numbers 69 and 70. The continuo staff features vertical strokes indicating bassoon entries.

Him,  
dore  
come, let us a - dore  
dore  
Him,

71

72

T  
come, let us a -  
B. unis.  
come, let us a -  
ff

-

ff

73

74

Christ, the

the

the

the

77

78



8                    8

Lord!

unis.

79                    80

8

8

7. 5. 7. 9.

81                    82

8vb